

# For the HOME DRESSMAKER

## THE COMPLETE COSTUME OF VELVET

**F**EMININE critics of the autumn modes feared when the first models appeared that they were too extreme for practical use. As the season advances, however, modified designs, preserving the salient features of the attractive creations, yet delightfully simple in construction, have won a well-deserved approval.

One thing is certain: Draped skirts are among the leading fashions. The straight silhouette is not interfered with when the material is drawn about the figure and caught up at the back or side. It is not a fairy tale that skirts have grown wider. A tight-fitting draped skirt is grotesque at its best. It must permit freedom of motion, to appear graceful and effective. Most of the smart blouses show a vest effect or chemise of net or mousseline de soie.

Every well-selected wardrobe should boast of at least one three-piece costume. There are many occasions when this is the most appropriate attire. The woman who wears a charming afternoon frock, completed by a stunning jacket to correspond, is happy in the realization that she is smartly groomed.

There is a wonderful variety of materials suitable to make the three-piece costume. Velvet is highest in favor, and the handsomest models are of this material.

Many women have the false impression that velvet is not serviceable. It will withstand hard wear if properly cared for. In the first place, purchase a good quality; there is no economy in cheap material.

The better grades of velvet are so lovely they require little trimming, and the wearer is well-dressed at an function, no matter how formal. Broadcloth, corduroy, bengaline or bedford cord can also be successfully used for the three-piece costume.

World's models are conservative. Any one who supplies the court of England with gowns dare not be eccentric.

The skirts are narrow, however, and most of them slashed at the side. For evening and afternoon wear graceful draped skirts are used, but for street suits the straight line is broken by a tuck in the blouse, with a belted skirt standing almost to the knees.

Dreadful coats are built either on the military or the dressy lines. The latter are shown in a decided flare below the waist line, and vests and collars of elaborate brocade or embroidery.

The military coats are short and square, with close-fitting high collars, and are heavily braided across the front. Pleated skirts usually accompany these coats. There are also especially coming to youthful figures.

The lovely frocks by this designer have high collars of tulle, with a narrow banding of fur at the top.

A smart frock of emerald-green broadcloth trimmed with black satin has a belted skirt hanging from a velvet yoke. The yoke is on the right hip, and the skirt is on the left. With this frock is worn a coat of black satin.

Long coats for street are complicated in construction. They pleated skirts cause them to be easily mistaken for coat suits.

Redfern's street suits show half-length coats with a light flare at the bottom. The flares are either belted in or moved by fitted sashes. The sleeves are fitted to the wrists, and the cuffs are of black satin.

For street wear, coats are of three-quarter length, with broad panels of black satin, and a wide band of black satin across the shoulders and caught in at the hem. Others are short and slightly flared, with a wide band of black satin across the shoulders and caught in at the hem. Others are short and slightly flared, with a wide band of black satin across the shoulders and caught in at the hem.

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ty. The smartest jackets, this season, are semitied and as easily made as a child's Russian blouse coat.

Olive-green velvet is used for the model with the laced bodice. Beneath the velvet overblouse is a glimpse of cream mousseline de soie velled with olive green. The full sleeves are caught in at the wrist with tight cuffs and finished with a frill which falls gracefully over the hands.

A lord of dull gold is used to lace the bodice. The high collar is bordered with a narrow band of black velvet.

A pointed over skirt is made with dull gold buttons falls over a closer-fitting foundation of the velvet.

In the next design the model wears the smart jacket corresponding with the olive-green frock.

It suggests the Norfolk coat. A belt extends across the back and passes through slits at the side, fastening beneath the front of the coat.

The collar and cuffs are of black velvet. Dull gold buttons fasten the front. Worn with this costume is a large flat hat of olive-green felt and black velvet.

Extremely chic is the frock with the dark vest effect. It is fashioned of corbeau-blue velvet. The collar, chemise and sleeves are of white mousseline de soie velled with blue.

Purple satin forms the broad collar, vest, cuffs and sash girdle.

The latter is drawn about the waist in soft folds and tied to form a knot and two loops at the side. The dress skirt is caught up at the right side.

Designed to wear with this frock is the Russian blouse coat fastened with three diamond-shaped buttons. The collar and cuffs are of white "velours de laine" bordered with purple velvet.

The large hat is of purple velvet trimmed with white and purple aligettes. Velvet costumes demand the lion's share of attention this season, so start your costume immediately.

The first glance is the mirror will tell a tale of beauty, for you will find for the little time and expense necessary to produce the lovely toilette.

Shoulder capes on coats and wraps

sealskin. It is cut in one with a

large collar that can be rolled over

flat, revealing a satin lining. This is

cut with two points, each finished

with a tassel of silk.

The coat hangs in loose straight

lines to its hem, is lapped diagonally

across the front and fastens with

large fancy buttons, having the but-

tonholes set in pointed tabs stitched

with several rows of heavy stitching.

Deep cuffs are also of sealskin.

On an evening wrap of old-blue

charmeuse the shoulder cape is of

gold-colored satin, heavily trimmed

with gold lace. It is cut to fit the

shoulders closely, with a straight

edge in the back and deep points in

the front, and a curious pannier

drapery is shirred in around the

skirt of the wrap, which is other-

wise plain below the waist line.

These are only a few of the best

models; but remember when planning

the evening coat or wrap to give due

consideration to the shoulder cape.

Directly down the center front of the

skirt was a strip of satin, three inches

wide, on which was sewed at short

intervals the ball buttons. The material

of the skirt folded over the satin on

each side with a broad tuck, stitched

in place with a double row of heavy

stitching. The back of the skirt was

laid in an inverted box pleat, stitched

almost to the hem; but there it was

left open to give greater freedom for

walking.

A deep frill of pleated lace fell

over the revers almost to the waist

line and the coat joined in front with

three large ball buttons. Her hat

was a large one of black satin roll-

ing sharply from the face in front

and trimmed with a bow of mairie

placed well to the back on one side.

A black taffeta frock, made with

the bodice and pannier draperies in-

cluded in the one piece, joined at the

raised waist line with a rather broad

girdle, has a straight panel, eight

inches wide, extending from the

waist line down the front to a point

below the knees. This was decorated

with an intricate design worked with

white soutache, and a similar panel

fell from under the pannier in the

back.

The bodice opened in a V over a

yoke of fine white lace, and showed

narrow revers of silk braided with

white. Short sleeves also had cuffs

of the same and undercuts of lace.

The skirt was quite plain, finished

with a deep hem. With it was worn

a large hat of fine felt, turned back

on the left side and in the front, with

two huge clusters of black-and-white

aligettes.

Alighting from her motor was a

lovely woman enveloped in a long

wrap of creamy silk shantung of the

roughest weave, which fell to the

hem of her gown in long graceful

lines. Above the waist line the wrap

appeared to be made of black satin

covered with heavy white lace, which

formed kimono sleeves, cut

and finished with a turned-back

cuff of satin. Broad revers of satin

were folded open, revealing a white

linen.

The woman who chooses one-piece

dresses and a long coat for her winter

outfit cannot go wrong.

Taffeta evening dresses have simple

draperies of chiffon caught on the skirt

with clusters of flowers.

The flowing frill effect for long sleeves

are as much liked as ever. Usually, they

are of lace or net.

Some of the new chiffon blouses have a

basque effect, this basque formed of tabs

of chiffon embroidered.

Some of the new frock coats have collars

and bodices a concession to the constant

use of the automobile.

Some of the new suits have

low satin linings. Vivid blues and greens

are also favored.

Now we have the purple sweater—some-

times alone sometimes in combination

with other colors.

Beaded chiffons, with bead buttons and

bead-bound buttonholes, are among fash-

ion's favorites.

White diagonal skirts are worn with

jackets of white matelasse, trimmed with

skunk fur.

Brick red is a great novelty of the season.

Among grays and browns are

dark gray and taupe.

A great many of the new pile fabrics

have skin effects. In other words, they

imitate fur.

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